

Production Company:
Dead Zone Production Corp.

THE DEAD ZONE

"SYMMETRY"

(F.K.A. "JOHNNY'S LADDER")

Production #18-4018

Written by

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Directed by

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Full Blue - Repaginated	Jul 13/05
Full Pink - Repaginated	Jul 18/05
Full Yellow - Repaginated	Jul 20/05
Full Green - Repaginated	Jul 21/05
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THE DEAD ZONE

"JOHNNY'S LADDER"

CAST

JOHNNY SMITH

MAIYA RAYMOND

WALT BANNERMAN

SIENA RAYMOND (AGE 6)

BRUCE LEWIS

DESMOND EAMES

SARAH BANNERMAN

COLE

J.J. BANNERMAN

DOCTOR

DEPUTY ROSCOE

NON-SPEAKING

*

SHERIFF DEPUTIES & DEPARTMENT STAFF

HOSPITAL STAFF

THE DEAD ZONE

"JOHNNY'S LADDER"

SETS

INTERIORS

MAIYA'S HOUSE

LIVING ROOM

KITCHEN

SHERIFF'S STATION

WALT'S OFFICE

SMITH HOUSE

LIVING ROOM

HOSPITAL

JOHNNY'S ROOM

SMALL MOTEL ROOM

EXTERIORS

BEACH

PARKING LOT

TOP OF CLIFFS

BASE OF CLIFFS

SEA CAVE

DOCK

MARINA AREA

MAIYA'S HOUSE

FRONT STOOP

FRONT LAWN

*

ROADS

SMALL MOTEL

VEHICLES

JOHNNY'S CAR

MAIYA'S FUNKY CAR (i.e., LIME GREEN VINTAGE BEETLE)

COLE'S CAR (i.e., 2002 MUSTANG GT)

*

WALT'S CRUISER

THE DEAD ZONE

"JOHNNY'S LADDER"

TEASER

FADE IN:

1 EXT. ND LOCATION - DAY 1

OVER BLACK we HEAR the SOUND of the SURF. At least we think it's the surf. The UNIDENTIFIED IMAGES begin to FLASH through the blackness, REVEALING a VIOLENT STRUGGLE. ONE, TWO, maybe more, INDIVIDUALS in a life or death FIGHT. We don't HEAR any VOICES, just GRUNTS and GROWLS, MOANS and the sense of VIOLENCE. RAW VIOLENCE. As the IMAGES BUILD in SPEED and INTENSITY, it culminates in a

SUPER LOUD WHOOSH

to BLACK, as we HEAR...

WOMAN'S VOICE

Wake up sleepy-head! Breakfast
is ready!

2 INT. MAIYA'S HOUSE - FAMILY ROOM - MORNING 2

Somebody is sleeping on a couch, covered by a blanket. As the blanket is slowly thrown back, we see JOHNNY. He sits up, still in his clothes.

For a moment he's lost in the dream, can't place where he is. An attractive woman in her mid-30s, MAIYA, comes out of the kitchen.

JOHNNY/DESMOND

(looking around)

I forgot where I was. Like a
dream.

Johnny notices about a dozen child-like drawings tacked up around the room. Not bad for a kid. Maiya appears with a cup of coffee and hands it to him.

MAIYA

What was it about?

JOHNNY/DESMOND

What?

MAIYA

Your dream.

(CONTINUED)

2

CONTINUED:

2

JOHNNY/DESMOND

I can't remember.
(re: his clothes)
I must have been pretty tired.

MAIYA

It was after 2 when you got here.
I can't thank you enough.

There's a real connection here.

JOHNNY/DESMOND

Listen, Maiya, the phone calls in the middle of the night, the hang ups, it has to be your ex-husband, right? Which means he knows where you are.

Maiya, clearly upset, reflects for a moment.

MAIYA

Remember how I always used to say I wanted an unconventional life, to live on the edge?

JOHNNY/DESMOND

Sounds like Cole's a little too edgy.

Maiya overcome, fights tears.

MAIYA

How did I get into this mess?

JOHNNY/DESMOND

You can't blame yourself.

MAIYA

Cole was... he turned into somebody I don't even know. The things he did... I had to get away from him.

JOHNNY/DESMOND

If he violates the restraining order, you can have him sent to jail.

MAIYA

What about Siena? He's her father. What's it going look like if I have him sent to prison?

(CONTINUED)

DEAD ZONE: "Symmetry" - TEASER - 8/11/05 - WHT-3 2A.

2 CONTINUED: (2)

2

JOHNNY/DESMOND

The main thing is that you two
are safe.

MAIYA

He said he'd never let me take
his daughter away.

A little girl, SIENA, 6, comes running out into the
kitchen, her ever-present crayons and drawing pad in tow.
She's an old soul in the body of a child.

(CONTINUED)

2 CONTINUED: (3)

2

SIENA
You're still here.

JOHNNY/DESMOND
Good morning.

SIENA
Why did you come over in the middle
of the night?

Johnny and Maiya exchange a look, it's clear she doesn't
want to worry her daughter.

JOHNNY/DESMOND
(spots the eggs)
I had a craving for your mom's
world famous mushroom omelette.
Hungry?

SIENA
(sitting down to draw)
I have things to do. Bet you
don't know all the things there
are to do in Maine.

JOHNNY/DESMOND
I bet I do. I bet I've done them.

Siena shows Johnny her drawings of each activity.

SIENA
We're going blueberry picking.
And lobstering. And... Have you
ever found buried treasure?

JOHNNY/DESMOND
That one I missed.

Siena flips to a DRAWING of a MAN AND A LITTLE GIRL UNDER
A PALM TREE.

SIENA
My daddy told me about how he was
going to take me to look for it
someday. In the Land of Gold.

Maiya, uncomfortable at the mention of Cole, deflects.

MAIYA
(nickname)
Okay, Picasso, let's get this
show on the road. Go get your
stuff.

(CONTINUED)

DEAD ZONE: "Johnny's Ladder" - TEASER - 7/22/05 - WHT-2 4.

2 CONTINUED: (4)

2

SIENA

Ok.

Siena runs out of the room, Maiya eyes her, worried.

JOHNNY/DESMOND

You're doing the right thing.

She touches his face.

MAIYA

I really missed you.

JOHNNY/DESMOND

Me too.

MAIYA

Finish your breakfast, you can
lock up.

Maiya grabs a hand-crocheted scarf and starts to wind it
around her neck.

Maiya rethinks the scarf, unwinds it, drops it on the
kitchen counter. Siena runs past them like a bullet.

SIENA

Bye!

Johnny/Desmond smiles as Maiya waves and heads out after
Siena.

ON JOHNNY, standing at the window, watching them go.

POV through window as Siena gets in the back of her mom's
distinctively funky car (i.e., a lime green vintage Beetle)
and they pull out of the driveway, then we suddenly FLASH
CUT TO --

3 EXT. BEACH / ND LOCATION - DAY

3

ANOTHER, VIOLENT FLASH OF A PHYSICAL STRUGGLE - ECU: BLACK
HANDS grab, then rip away a shirt sleeve as WE FLASH TO
BLACK.

4 INT. JOHNNY'S HOUSE - A LITTLE LATER

4

FADE UP. REVEALING Johnny's napping on his couch when
he's startled awake by the sound of a ringing phone.
[PRODUCTION NOTE: ROOM HAS REMNANTS OF WHAT LOOKS LIKE A
NOW-CLEANED-UP BIRTHDAY PARTY FROM THE NIGHT BEFORE--FEW
STREAMERS, DEFLATED BALLOONS, ETC.] Johnny reaches for

(CONTINUED)

4 CONTINUED: 4

the phone.

JOHNNY

Hello?

INTERCUT WITH:

5 INT. WALT'S OFFICE - SAME TIME 5

WALT

Still sleeping? I guess I can't
blame you after last night.
Listen, John, I could really use
your help on something.

6 INT. WALT'S OFFICE - DAY 6

Mid-conversation as WALT is filling Johnny in.

WALT

This guy came by earlier to file
a complaint, seems an old
girlfriend of his is being stalked
by her ex-husband.

JOHNNY

(aside)
Must be an epidemic.

WALT

How's that?

JOHNNY

Know anything about the ex?

WALT

He's a pretty rough character.
Weapons conviction, assault, he's
got a restraining order filed
against him. Plus there's an
ugly custody battle. I put an APB
out on the guy.

JOHNNY

But you want to make sure he
doesn't find the ex-wife first.

WALT

The guy who reported her missing
hasn't been able to get in touch
with her since this morning.

(CONTINUED)

6 CONTINUED:

6

JOHNNY

Whatever I can do.

WALT

Roscoe's got a photograph of the missing woman. I was able to get the guy to drop off something of hers for you to touch.

Walt pulls a familiar looking SCARF out of his desk drawer. Johnny's expression shifts as he recognizes it. As he grabs the scarf, he's suddenly--

7 EXT. SKY - FLASH VISION

7

Falling! POV as a body careens downward, falling off a SEASIDE cliff!

8 RESUME INT. WALT'S OFFICE - CONTINUOUS

8

Johnny flashes back, as Walt hands him a photo.

WALT

This is the woman we're looking for. Her name is...

JOHNNY

Maiya. Maiya Raymond.

WALT

That's right. How did you know that?

JOHNNY

I spent last night at her house.

As Johnny stares at the picture.

FADE OUT.

END OF TEASER